

The Simpsons

"Violence! Violence! Violence!"

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ACT ONE

EXT. FIRST SPRINGFIELD BANK - DAY.
The Simpsons' car is parked outside. On the bank signboard:
"Try our new Duff-sponsored IRAs!"

BART (O. S.)
Are we there yet?

HOMER (O. S.)
(excited)
Almost!

INT. SIMPSONS' CAR - DAY.
MARGE, HOMER, BART, LISA, and MAGGIE are there, wearing bits of "Duff Gardens" regalia, and are clearly prepared for a casual day at the zoo. Bart looks impatient and unhappy.

MARGE
Your father has to deposit Lisa's
birthday present.

Lisa looks at the card: "For the only one with a future -- much love, P & S". A slip of paper reads "College Bond: \$500. Matures in ten years."

LISA
(growing reverential)
It's an investment in my future,
where --

Bart snatches the card and hands it off.

BART
Alright already, go do your thing!

INT. BANK - DAY
Clearly, there is a bank robbery in progress.

Homer cheerfully scats a nonsense song to himself. He walks by a SWAT team in mid-deployment as he enters the building.

He passes several tied-up-and-gagged guards (who plead silently for assistance) and then a small crowd of terrified patrons lying prone on the floor.

As this is happening:

SNAKE (O. S.)
Nobody moves, and this robbery
shall happen *sans* violence.

Homer looks around obliviously wanders towards one of the teller windows.

He all but runs into SNAKE.

SNAKE
Hmm.

EXT. CAR - DAY.

From the car, Marge, Bart, and Lisa watch TV-news personnel and policemen descend on the bank.

MARGE
Oh heavens!

EXT. BANK - DAY.

Marge rushes towards the entrance; she is stopped by CHIEF WIGGUM.

WIGGUM
Lady, only police and reporters
and thrill-seekers are allowed in
there.

INT. BANK

HOMER
(waving fist)
C'mon! I don't have all day here.

Snake notices the fist.

SNAKE
You want to settle this like men?
Accepted.

Homer is a bit hesitant, but sees that everyone is watching him, including his family. He raises his fists and soon works himself up into a violent mood.

HOMER

Okay fine, if that's what it takes
to get by you, I'll -- hey, wait!

Snake has already thrown a punch. Now we see slow-motion: the punch connects, Homer says "Ow!" in slow motion, and topples to the ground.

INT. HOMER'S MIND

A dream sequence, lasting only a few seconds. Homer dances around to go-go music, lit by brightly-colored spotlights.

MARGE (O. S.)

Wake up, Homer!

BLACKOUT.

Homer's POV: his eyes open. A crowd of people -- including his family, DOCTOR HIBBERT, and CHIEF WIGGUM -- look back at him.

Homer screams a little.

HOMER (O. S.)

My head hurts.

His eyes close. The dream sequence starts up again immediately.

BART (O. S.)

He's out. Time to start drawin'
on him.

The squeaky-squeak sound of a Sharpie.

Blackout. Homer's POV again -- his eyes open to see Bart with a Sharpie.

HOMER (O. S.)

Bart!

INT. BANK - MEETING ROOM

The same scene, only no longer in Homer's POV.

Homer reclines on a couch. His head is bandaged. Bart has drawn half of a handlebar moustache on his face in black Sharpie. Doctor Hibbert is close by, as is Marge. The kids are there. Chief Wiggum is off to the side, picking a Danish off of a tray and eating it.

Homer lunges towards Bart, hands in strangling position, but the Doctor pushes him back easily.

DOCTOR

Easy there, Mr. Simpson.

Marge touches the bandages.

MARGE

Is it a concussion?

DOCTOR

No, the bandage is just there so people won't be surprised if he does anything crazy.

HOMER

Wait'll I get my hands on that punch-throwing... puncher.

CHIEF

He's a long way away by now.

Three quick pans reveal three more characters:

COP #1

I should never have let him distract me with that song-and-dance number.

COP #2

Who knew he could fly a helicopter?

BUMBLEBEE MAN

¡El felón manga el helicóptero!

A subtitle reads: "I have failed you all."

CHIEF

That's crazy talk! You had him.
 (bitterly)
 ... but he fought dirty.

Dramatic music starts up.

RALPH

(from behind a desk)
 Daddy, can I come out now?

CHIEF

Yeah, son. The climactic and
 exciting part is over... for now.

Dramatic music continues as Homer sits up and looks around.

HOMER

Uh, can I go home now?

INT. LIVING ROOM

The TV shows security-camera footage of Homer getting
 punched out.

KENT (O. S.)

Folks, I don't know about you...

The TV cuts to Kent in the studio. There's an "Editorial"
 graphic in the corner of the screen.

KENT

... but this reporter remembers a
 time when men were men, not
 pansies who drop at the first
 quick jab to their brittle glass
 jaws. I come from an age that
 valued toughness, and hard living,
 and standing up to anybody that
 gives you any guff!

During the last sentence, the graphic cycles through:

- * Kent at a cattle ranch
- * Kent posing with stock-car racers
- * A 1970's-era Kent in a boxing match

KENT

In closing, I ask that Springfield
remember one thing: that Kent
Brockman... is all man.

Bart and Lisa watch the TV. Lisa is deeply disappointed in
humanity. Bart has a beatific smile. In the background, a
Duff commercial starts up. Lisa turns it down.

BART

Homer was on TV!

LISA

As a pathetic buffoon!

BART

A pathetic buffoon... on TV!

LISA

He was barely on!

BART

Lise! Homer! TV! On!

LISA

He just got hit in the head and
fell down!

Lisa illustrates this as she says it, with an unconvincing
head trauma and fall.

BART

It wasn't like *that*!

LISA

Was too!

BART

Totally unconvincing.

LISA

You're the expert?

BART

Look, you be the bank robber.

Bart shuffles Lisa to the center of the room, and takes up the Homer "throwing a punch" pose.

INT. FOYER

Homer quietly comes downstairs, rubbing a towel on his face. The Sharpie half-moustache is fainter, but still there. Unseen, he watches Bart & Lisa.

LISA

Um... "looks like we should settle this posthaste, amigo".

BART

Nice ad-lib!

Lisa throws a limp mimed punch at Bart's shoulder. Bart goes into full histrionics; in slow motion he twirls down to the floor, and bounces once, while making weird half-speed vocalizations and saying "Toooo... wussy... to... fight...."

Lisa laughs; Bart laughs; Lisa looks up and sees...

LISA

Dad!

Bart looks up too.

BART

Uh-oh.

Bart darts out of the room; Lisa is paralytic with panic.

But Homer slumps his head in shame and trudges back up the stairs.

Bart peers around a corner.

BART

Huh?

EXT. HOUSE - NIGHT

HOMER (O. S.)

This is the most embarrassing
thing to happen to me in three
weeks!

INT. HOUSE - BEDROOM

Marge is in bed with a book (*I'm Troy McClure: The Autobiography of the Best Guy Ever!* by Troy McClure and Harvey Goldmeier). Homer sits on the side of the bed, looking troubled.

MARGE

Homie. No one in this house
thinks any less of you.

HOMER

Aw. Wait, is that something
"witty" and backhanded?

MARGE

No! Homer, by tomorrow, this
whole thing will blow over.

HOMER

I hope so.

EXT. SPRINGFIELD ELEMENTARY - DAY

A bright, cheerful day. Birds singing. Sun shining. Blue sky and white fluffy clouds.

NELSON

Prepare to die, Simpson!

EXT. PLAYGROUND - DAY

NELSON and his two friends JIMBO and DOLPH have cornered Bart at the jungle gym.

JIMBO

Heh. What're you gonna do? Fight
back?

DOLPH
You'll drop just like your pansy
dad.

They laugh at Bart.

Bart starts laughing along, deliberately.

JIMBO
Kid, we're laughing *at* you -- not
with you.

NELSON
(correcting him)
I'm pretty sure the "Ha-Ha" made
that clear.

BART
It's funny! I mean, knowing my
dad could get taken out by a punch,
or a push, or a stiff breeze.

Nelson & his friends laugh. Other students start gathering
around.

BART
I mean: I'm ten, and *I* throw a
better punch than my old man!

More laughter. Bart is enjoying this.

BART
(a dawning realization)
There's really a *lot* of jokes
you can tell about Homer.

INT. NUCLEAR PLANT - HOMER'S "OFFICE"
There's a computer laser-printout taped to a gray
industrial wall. It's titled "Fightin' Homer Simpson", and
shows a still of the bank CCTV footage. A caption reads
"Taking it on the chin for justice!"

HOMER (O. S.)
Wha? Oh...

Homer tears it down. Homer and CARL are having coffee.

LENNY

Don't take it so bad, Homer.

HOMER

I'm sick of this! Everybody
thinks I'm some kind of Nancy-boy.

LENNY

Well, you did drop like a sack of
flour.

HOMER

Oh yeah?!

As Homer says this, he slams his fist down. Quite by accident, he hits a button on a console. One of the screens starts flashing "Warning: Core Deranged" and beeping. Homer notices this, but quickly regains his (angry) composure.

During the following line, inspiring music begins to play in the background.

HOMER

Well it stops here! Homer Simpson
is tired of getting stepped on,
and picked on, and made fun of on!
I'm going to get out there and do
something about it!

He makes for a dramatic exit, accidentally pushing the door clearly marked "Pull", and then getting out of the room.

The screen continues flashing and beeping. The music continues.

LENNY

(off the flashing screen)
I wonder if that's bad?

We now see CARL is in the room too, holding the boombox playing the music. He hits a 'stop' button.

LENNY

What?

BLACKOUT.

END OF ACT ONE

ACT TWO

EXT. NUCLEAR PLANT - DAY

CARL (O. S.)
Try hitting it.

Thunk.

INT. NUCLEAR PLANT - HOMER'S "OFFICE"
Lenny and Carl are still looking at the flashing screen.

INT. NUCLEAR PLANT - BURNS' OFFICE
BURNS and SMITHERS look at a screen of their own, also flashing "Core Derangement".

BURNS
My god -- this could destroy the
entire plant! Smithers, prepare
the private jet. We'll stay in my
sealed bunker in the Rockies until
this blows over.

SMITHERS
(doubtful)
Sir?

BURNS
(continuing)
Yes, I'm afraid it will be just
you and I alone in a luxuriant
underground hideaway for god-knows
how long, but --

SMITHERS
I'll get right on it. Sir.

BURNS
And find me the overpaid monkey
who caused this boondoggle!

EXT. COMMERCIAL STREET - DAY

The sun is beating down. Homer is walking around, dejected and hot. He also looks a little confused.

HOMER

Deliver a speech, then walk out,
then have no idea where you're
going! Oh, that's smart, Homer!
Step right up and take your degree
in smartology at McSmarty Univ --
ooh.

Homer has just noticed the Quik-E-Mart, which advertises "Fifty-cent Slurpees! (Now with noticeably less seaweed residue!)" He drools a bit, then walks mindlessly to the store.

INT. QUIK-E-MART

Homer stands in the automatic door, and the cool air rushes over him. APU mans the register.

APU

Do not be standing there wasting
my precious air conditioning!

HOMER

Oh, yeah? Well, maybe I've had it
with people telling me what to do!
I...

As Homer was saying this, he advanced on APU, and the door closed behind him.

HOMER

Never mind. I'm just a pushover
like I always was.

APU

(pointing)

Please consult the bulletin board
for your vigilante-justice needs.

HOMER

My vigi-wha?

Homer looks at where APU is pointing.

HOMER

Hmm.

Homer walks up to the bulletin board. He sees, and responds vocally/usually-nonverbally to, posted signs for each of the following:

- * Gun training
- * Pottery instruction
- * Manly pottery instruction
- * Smack-talk training
- * The beer fridge ("Beer...")
- * Tae Kwan Do
- * The beer fridge again ("Beer...")
- * Tae Kwan Do again

Each of the little sheets has little tear-off tags.

INT. QUIK-E-MART - A LITTLE BIT LATER.

Homer walks up to the counter with a beer and a tear-off tag.

HOMER

I'll take this beer and this slip
of paper.

Apu rings it up.

APU

Enjoy your alcohol and your
journey of self-discovery, sir.

EXT. WEST ST. - DAY.

Homer's POV on the slip of paper. It says "Jim-San's Dojo / 405 West St." Homer looks up from the paper, and sees a big building marked "403 West St."

HOMER

(ANNOYED GRUNT)

Homer looks at the adjacent building: "Jim-San's Dojo".

HOMER

Dojo!

Homer looks at the building adjacent to that: a donut shop.

HOMER
Donuts....

INT. DOJO

Homer walks in, now holding a half-empty beer in one hand and a half-eaten donut in the other. He sees DAVID, an Asian man carrying a box, and immediately assumes David's in charge.

HOMER
Jim-San -- I need you to teach me
some moves. Yeaah! Yeaah!

Embarrassing attempts at showy kung-fu. David rolls his eyes, and walks up to JIM-SAN, an older gentleman in a gi.

DAVID
Jim, you need to sign for this.

While Jim signs for the package.

HOMER
What? I'm going to learn to fight
from some *old* guy?

JIM
Come here. I want you to hit me
as hard as you can.

HOMER
(without the slightest hesitation)
Heh-heh. Sucker.

Homer winds up to deliver a punch. We pan from Homer to the clock on the wall. We cross-fade to that same clock, exactly one minute later. There is now a periodic creaking sound.

HOMER (O. S.)
Jim? Jim?

A wider shot reveals that Jim-San is sitting placidly on a mat, and Homer is hanging off of one of the ceiling-fan blades, whirling round and round and round.

Homer times out his phrases so he only talks to Jim-San when he is facing Jim-San.

HOMER

Can you... let me down... please?

EXT. SUBURB - DAY

Bart is 'holding court' with an audience of neighborhood kids as they take a break from skateboarding. The crowd includes Nelson and his friends.

BART

Pretty much anything can beat up
my Dad.

The kids laugh.

BART

This one time, he found a giant
bird nest, and he was walking up
to it really carefully...

Bart mimes walking up to a bird's nest; the kids watch the story intently.

BART

For this to really work, you'll
have to imagine that I'm fat, bald,
and being attacked by a condor.

NELSON

It's a stretch, but okay.

BART

... and when the bird attacked him,
he just went "waagh!" and curled
up into a ball.
(He pauses as the crowd laughs)
But it wasn't over yet, 'cos --

LISA (O. S.)

Bart!

BART

Uh....

Lisa has arrived, looking angry.

LISA

You're making fun of your own father, just because he doesn't live up to this society's twisted respect for pointless violence.

BART

Go away, kid. Ya bother me.

LISA

Nonviolence has been a central tenet for many great men.

JIMBO

Ugh. Big words.

DOLPH

I think this just got 'educational'.

NELSON

Time to go.

The kids all disperse.

BART

Way to go, Lise. Any more of my friends you want to chase off?

LISA

Those aren't your friends! And Dad doesn't deserve to be made fun of. He just isn't cut out to be a fighter.

INT. DOJO

A training montage, preferably set to "Eye of the Tiger":

* Homer spins a long stick and totally loses control of it; someone takes the long stick and offers him a slightly shorter stick, which he takes.

* Everyone else executes a series of short punches perfectly. Homer does sort of the same thing, but accidentally punches himself in the head. ("Ow?")

* Homer spins a very short stick and loses control of it; someone takes the very short stick and offers him a miniscule stick, which he takes. ("Hey!")
 * Someone punches through a piece of wood; Homer tries the same thing, fails painfully.
 * Homer loses the miniscule stick. He looks crestfallen.
 * A shot that appears to be Homer crawling up a sheer vertical face; the camera rotates ninety degrees, and we see that Homer is actually crawling, dead tired, to the mat where Jim-san is sitting.

JIM

Well done, Homer.
 (checks his watch)
 You have completed the first ten
 minutes of your training.

Homer whimpers and collapses.

EXT. CHURCH - AFTERNOON.

The last stragglers are departing from a daytime service.

Sign out front: "3pm Sermon: Putting the 'cross' in 'lacrosse'."

LOVEJOY (O. S.)

Lisa, you are thinkin' *way* too
 hard about this.

INT. CHURCH.

REVEREND LOVEJOY is in street clothes, putting things away a service -- the church is empty but for Lisa, who is following him around and asking him questions.

LISA

But the Bible says to turn the
 other cheek, and everyone's making
 fun of my Dad for being a lousy
 fighter.

LOVEJOY

(chuckling)

Lisa, Lisa, Lisa. Did Jesus care
 when everybody was making fun of
 him?

LISA

But *I* feel like that too. I
know I'm supposed to honor my
father but I feel kind of...
ashamed.

LOVEJOY

The Good Book tells us that the
key is to navigate between the
twin pillars of peacefulness and
wussitude.

LISA

"Wussitude?"

LOVEJOY

Now, if you'll excuse me, I have a
concert to go to.

Lovejoy dons a hat that says "ELO Reunion Tour" and heads
towards the exit.

LISA

But, I had one more --

LOVEJOY

(shouting back over his shoulder)
Time is of the essence! Jeff
Lynne waits for no man!

Lovejoy exits.

Lisa sighs.

INT. DOJO

Jim-san and Homer are lying on a mat, side-by-side.

Homer looks angry, arms crossed, slightly grimacing.

JIM

We'll try this one more time. You
must focus!

HOMER

I'm trying! But I'm having a very
frustrating day!

JIM

You have to put aside your anger.
One more time: like this.

Jim flips up to a standing position.

HOMER

(muttering)

Hmph, make it look so easy....

JIM

If your anger rules you, you will
never become a true warrior.

This irritates Homer even more. In a rage, he tries to get up repeatedly. He fails to, and just ends up flailing around on the ground.

Jim-san looks very, very disappointed.

INT. DOJO

Homer and Jim-san stand at the front desk.

HOMER

Throw me out? But it's my first
day!

JIM

I've given you your money back,
Mister Simpson.

HOMER

I don't want my money back! I
wanna learn how to hit people!

JIM

That's just the problem, Mister
Simpson. Your anger will lead
only to destruction.

HOMER

So?

JIM
Training you would be like making
a human time bomb.

HOMER
So?

JIM
I'm sorry, Homer. You will
receive no training here.

Jim gently nudges Homer out the front door of the dojo.

EXT. STRIP MALL - AFTERNOON

Homer walks a short distance to a desolate-looking bench.

He sighs.

We pan up to Homer's head, and hear a series of voices.

HOMER (in his head)
Great idea, Homer. We try to
learn to fight, and what does Jim
tell us?

JIM (in Homer's head)
You are already a dangerous man,
Homer. There's nothing I can
teach you.

HOMER (in his head)
Hey, that sounded pretty good --

JIM #2 (in Homer's head)
Wait, that's not what I said!

"Badass" music fades in.

HOMER (in his head)
Quiet, you.

Homer stands and smiles.

HOMER
I didn't need that stinking dojo!
(shouting triumphantly)
I'm unstoppable!

Homer runs off into the city as the music climaxes.

Pan to Lenny and Carl, who were running after Homer and are now completely out of breath.

Carl is holding the boombox still -- this time, of course, it's playing the "badass" music. He presses stop.

CARL
Homer! Wait!

LENNY
We'd run faster without that
stupid boombox.

CARL
But then we wouldn't have the
style. Would we, Lenny?

Lenny sighs.

LENNY
No.

Carl restarts the music.

In the background, an ecstatic Homer continues running through the streets.

CARL
Let's go.

BLACKOUT.

END OF ACT TWO

ACT THREE

EXT. CITY STREETS - EARLY EVENING.

Homer struts through the city, humming/muttering a *Shaft*-like "Homer Simpson" theme song. It is similar to the "badass music" from before.

EXT. CITY STREETS - HOMER'S POV.

The singing switches to humming. Homer looks at various people, sizing them up.

Homer looks at an old lady.

HOMER

Yeah, I could win that fight.

He looks over at a very tough-looking guy.

HOMER

I... uh...

He looks back at the old lady.

HOMER

Could still win that fight, and...

He looks over at... Snake!

HOMER

Hey! It's that jerk who --

Suddenly, a pigeon fills his field of view.

Homer screams.

EXT. CITY STREETS - EARLY EVENING.

Homer screams, flails, falls on the ground, and curls into a ball as a pigeon flutters around his head. The pigeon quickly flies away.

Homer is very angry, and tries to get up, but just flails around like he did at the dojo.

The old lady approaches him.

OLD LADY
Are you okay?

Homer calms down. Suddenly he looks dejected. He's got bird poop on the side of his head.

OLD LADY
What's wrong, young man?

Homer sits up.

HOMER
Oh, I'm not a fighter. I'm a
lover.
(noticing bird poop)
A stupid, bird-pooped-on lover.

EXT. HOUSE - EARLY EVENING.

BART (O. S.)
We want food! We want food!

INT. HOUSE - KITCHEN.
The kids are at the table. Bart is chanting, with a fork in one fist and a knife in the other. Maggie is doing the same thing, as best as she can. Lisa is looking deeply disappointed with both of them.

Marge is standing nearby, with an eye on the front door. She looks worried.

BART
We want --

MARGE
We're not eating until your father
gets back!

Marge exits to the living room.

LISA
(to Bart)
Do you even care that he's missing?

BART
(shrugging)
Eh, he probably just got knocked
out in another fight.

Lisa stares at him.

BART
What?

INT. HOUSE - LIVING ROOM.
Marge is on the phone. There is ominous music in the
background.

MARGE
What time did he leave the plant?

LENNY (O. S., filtered)
Two hours ago.

A big dramatic musical stab.

INT. PLANT - HOMER'S "OFFICE"
Lenny is on the phone. In the background, the screen is
still flashing "Warning: Core Deranged", and a small army
of TECHNICIANS are trying to fix the problem.

LENNY
He left here shouting that he was
tired of getting picked on, and
that he was going to do something
about it!

Especially tense music.

LENNY
Something... like *murder!*

Another big musical stab.

MARGE (O. S., filtered)
Oh my lord!

LENNY
Or not. We're not really sure.

In the background, one of the technicians approaches (pan to) Carl, who is again holding the boombox. This time (of course) it is playing the "ominous music" we've been hearing.

TECHNICIAN

Sir, could you turn that off?

A quick shot of the frightened scientists.

TECHNICIAN (O. S.)

It's making the scientists nervous.

Back to Carl and the technician.

CARL

Are you sure? It's ambience,
y'know.

SCIENTIST (O. S.)

Does *anybody* have the manual for
this thing?

EXT. MOE'S - EARLY EVENING.

A phone rings.

INT. MOE'S.

MOE has the phone. In the background, BARNEY nurses a pitcher.

MOE

If this is another crank call, I'm
gonna rip out your spleen and sell
it to a Mexi--

INT. HOUSE - LIVING ROOM.

Marge is on the phone.

MARGE

It's not a crank call, Moe.

INT. MOE'S.

Moe reacts with surprise, and presses a button next to the phone. It's labelled "Lady on the Phone". The lights dim a little. Sex-ay music kicks in.

BARNEY

Aw, this always makes me feel so
romantic.

He burps.

MOE

(trying to sound attractive)
What can I... do for you?

MARGE (O. S., filtered)

This is Homer's wife.

MOE

Oh.

He presses the button again; everything goes back to normal. In the background, Barney sighs.

MOE

He's not here.

INT. QUIK-E-MART.

Apu is at the counter again. Homer strides in the front door.

HOMER

Your "bulletin board" is a sham!
It said I was going to learn kung
fu, and I just ended up getting
attacked by a bird!

APU

Sir, please be so kind as to
consult the sign.

APU points at a sign that says:

APU

"Management is not responsible if the bulletin board inspires you to go and do something stupid."

HOMER

Well, okay -- but do they have 'kung fu for stupid people'? Or maybe that smack-talking class?

APU

You will have to determine this on your own. I am busy with another customer.

Homer looks over to see who the customer is, and it's...

SNAKE

Hello, Homer! Looks like it is just you and me.

EXT. HOUSE - NIGHT.

We hear the TV in the background.

MARGE (O. S.)

I've checked everywhere.

INT. HOUSE - LIVING ROOM.

The kids are watching TV. Bart is changing channels repeatedly. Marge sits apart from them, looking into the distance, worried.

As the channels go by, we hear Homer screaming for a split-second. Marge hears this and whirls around.

MARGE

Change it back!

BART

Wha -- okay....

Bart switches the channel back one.

The TV shows live news footage at the Quik-E-Mart, with Snake and Homer are facing off.

HOMER

Now it's just you... and me... and
Apu... and that guy with the
camera.

OTTO (O. S.)

Yo dude!

HOMER

(ANNOYED GRUNT) Okay, *and* a
bunch of kids on some kind of
after-school field trip.

The TV cuts back to the studio with KENT at the anchor desk. We still faintly hear the audio from the feed, which includes this line:

OTTO (O. S.)

Just stoppin' by for some smokes!

KENT

God, it's a slow news day -- oh,
hi! More on that dangerous
situation as it happens.

The TV switches off.

EXT. QUIK-E-MART - NIGHT.

It's mighty crowded. There are news vans parked outside, and several police cars have shown up. The Simpson-mobile pulls into the lot.

INT. QUICK-E-MART

The crowd watches, held back by CHIEF WIGGUM and some other cops. At the counter, Apu looks bored. Snake and Homer are still facing off.

SNAKE

I delight in the prospect of
pugilizing you a second time, sir.

HOMER
Oh yeah?

SNAKE
Ready for more fist-induced
narcolepsy?

HOMER
Um... oh yeah?!

INT. POWER PLANT - HOMER'S "OFFICE".
Everything is flashing.

COMPUTER VO
Automatic shutdown initiated.

EXT. SPRINGFIELD - NIGHT.
An aerial shot shows power grids winking out.

EXT. QUIK-E-MART - NIGHT.
The shop goes dark -- it's only lit by moonlight.

INT. QUIK-E-MART.
Apu hands out some candles to various patrons. The crowd
now includes the guys from the power plant.

LENNY
Homer, when you're done here, can
you tell us what button you hit at
the power plant?

HOMER (O. S.)
Uh... sure.

CARL
Now?

LENNY
Yup.

Carl plays some tense music on the boombox.

SNAKE
Humiliation in front of your
colleagues! Perfecto!

Homer growls, balls his fist.

LISA (O. S.)
Dad, don't do it!

Homer stops, gasps.

HOMER
Gah! It's Lisa's voice in my head!

LISA (O. S.)
I'm over here!

Homer grunts interrogatively, looks sideways, and sees his family.

Lisa nervously waves.

SNAKE
And your family! Even más
perfecto!

LISA
Violence won't solve this.

HOMER
(mocking)
Oh, because violence is bad?

LISA
Because... you'll lose.

Homer looks a little scared.

MARGE
Homer, for pete's sake, you don't
have to prove anything to us! We
love you, Homie. And we want you
to come home.

SNAKE
 (really irritating)
 That's wight, you don't have to
 pwove anything.

Homer grunts.

SNAKE
 "Homie".

LISA
 Dad, no!

Homer snarls, balls his hand in to a fist. Throws a punch.

We hear an awful smashing sound as the audience gasps.

Homer has smashed his fist through the bulletin board.

Homer is briefly shocked that he was able to do that. Then he goes wide-eyed, screams, and starts hopping around, nursing his injured hand.

OTTO
 (pointing)
 The dude broke his own hand before
 he even *started* the fight!

MARTIN
 (authoritatively)
 That's how you know he's hard-
 core!

Homer is still hopping around and making interesting noises.

For the first time, Snake looks scared.

SNAKE
 That man is totally loco! I shall
 make good my escape!

Snake makes to run off, but trips over Bumblebee Man, who is sitting along the wall with his legs crossed in front of him. Snake sprawls to the ground.

BUMBLEBEE MAN
 ;Felón sobre las piernas!

A caption reads, "Take that, punk!"

Snake makes to get up, then groans and passes out.

FADE TO:

EXT. QUIK-E-MART - LATER.

Only a couple of cop cars are there, and the Simpson-mobile. Power is back on.

MARGE (O. S.)

But he didn't injure his head!

INT. QUIK-E-MART.

Doctor Hibbert is wrapping a bandage around Homer's head. (Homer's hand is already bandaged.) Marge and the kids look on. Chief Wiggum has Snake in handcuffs.

HIBBERT

But he *did* do something crazy,
Mrs. Simpson. Best not to take
chances.

BART

Great. Now I need to write all-
new material.

LISA

(to Bart)

Didn't you learn anything?

MARGE

(to Homer)

I learned that my husband doesn't
need to stoop to a fistfight. And
he can punch through solid cork!

HOMER

(to Marge)

I could have taken him.

MARGE

I know.

They kiss.

Chief Wiggum starts leading Snake towards the exit.

WIGGUM
Should have known that you'd get
stopped cold by Bumblebee Man.

EXT. QUIK-E-MART - NIGHT.
One of the cop cars pulls away.

SNAKE (O. S.)
No, officer. It was Homer Simpson:
the toughest man in town.

BLACKOUT.

END OF ACT THREE

Over the closing credits, we see more of Homer go-go dancing.

At the end:

BART (O. S.)
Let's draw a goatee this time.

Squeaky noises.

BLACKOUT.

HOMER (O. S.)
Bart!

END OF SHOW